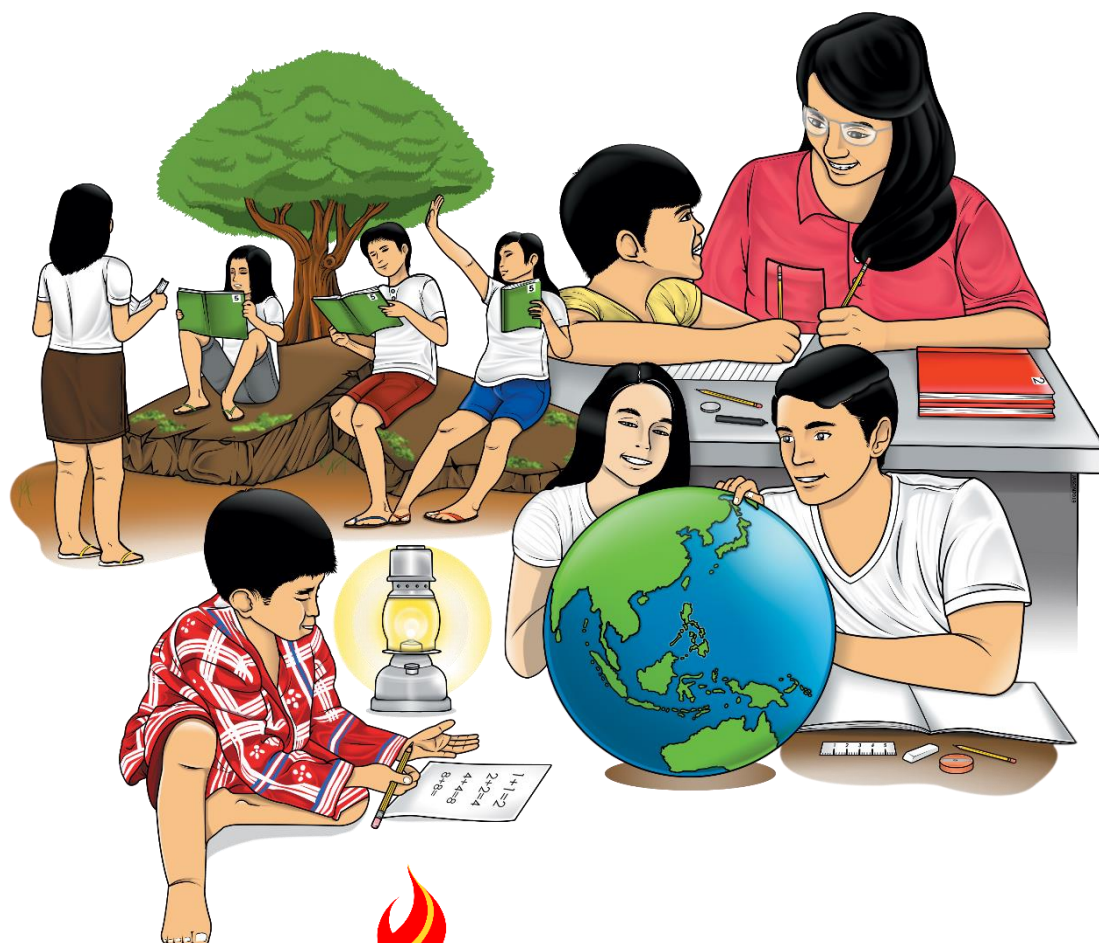


## Quarter 1 – Week 6

## Gawad sa Manlilikha ng Bayan



**GOVERNMENT PROPERTY  
NOT FOR SALE**

**Contemporary  
Philippine Arts from  
the Regions  
Quarter 1 – Week 6:  
Gawad sa Manlilikha ng Bayan**

## Analysis

1. Who are the different artists?  
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2. What is the role of the artists in the society?  
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3. What is the impact of their arts to the lives of the Filipinos?  
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4. As Filipinos, how can we show our appreciation to them?  
\_\_\_\_\_



## ***What is It***

Through media people nowadays can easily get to know the different artists in their fields and recognize these artists from their efforts through award-giving bodies. These artists are the bearers of our culture.

Since the pre-Spanish era, the Philippines are rich in its culture. Ancestors are the living heritage or culture bearers of this country. They developed these native art forms which portray the significant life of the Filipinos. People know very little about the art forms that exist up to the present time. These artists are doing what they value and love to modify and keep the traditional art alive. People can learn from the vast knowledge of these indigenous people who can live longer not only the techniques to survive but also the distinct identity of being Filipino.

In this lesson, you will learn about our sixteen (16) National Living Treasures, known as the *Gawad sa Manlilikha ng Bayan* (GAMABA) awardees from the National Commission for Culture and the Arts or NCCA. The awardees produce art forms that are woven into everyday life. These show how pre-colonial traditions continue through to the present time.

## **As envisioned in Republic Act No. 7355**

Known as Manlilikha ng Bayan Act was established in 1992 and shall mean citizen engaged in any traditional art uniquely Filipino, whose distinct skills have reached such a high level of technical and artistic excellence, and have passed it on to in his or her community with the same degree of technical and artistic competence.

## **National Commission for Culture and the Arts (NCCA)**

The highest policy and coordinating body for culture and the arts of the state. It has to search for the finest traditional artist of the land who adopts a program that will ensure the transfer of their skills to others, undertakes measures to promote a genuine appreciation of and crafts and give pride among our people about the genius of Manlilikha ng Bayan.

## **The *Gawad Manlilikha ng Bayan* (GAMABA) Awardees**

As Filipino who recognize the unique identities of our fellow Filipinos, it is the right to see their contribution to the community. The country is rich with various elements of tangible and intangible cultural heritage which has passed on the new generation. Culture as part of our Philippine identity includes a variety of arts that enhance by our National Living Treasure artists who are recognized in their special contribution to the national heritage. These are Filipino citizen who is engaged in any traditional art forms and has contributed to the development of cultural diversity and the creativity of humanity.

<b>Awardee</b>	<b>Contribution</b>	<b>Region</b>
<b>GAMABA Awardees for the year 1993</b>		
 <p>Ginaw Bilog (d. 2003)</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Surat Mangyan and Ambahan poetry</b> Preserve the Hanunuo Mangyan script and Ambahan (poem consisting of seven-syllable lines) and promote it on every occasion so that the art will not be lost but preserved for posterity.</p>	<p>Panaytayan, Mansalay, Oriental Mindoro, Region IV-B MIMAROPA</p>
 <p>Masino Intaray (d. 2013)</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Epic Chanter and Storyteller</b> An outstanding master of the basal (gong music), kulilal (highly lyrical poem) and bagit (instrumental music played on the kusyapi), also played the aroding (mouth harp) and babarak (ring flute) and above all, he was a prolific and pre-eminent epic chanter and storyteller</p>	<p>Pala'wan, Palawan Island, Region IV-B MIMAROPA</p>
 <p>Samaon Sulaiman (d. 2011)</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Playing Kudyapi</b> He achieved the highest level of excellence in the art of kutiyapi or kudyapi (two-stringed lute) playing and also proficient in kulintang, agong (suspended bossed gong with wide rim), gandingan (bossed gong with narrow rim), palendag (lip-valley flute), and tambul.</p>	<p>Mamasapano, Maguidanao, Western Mindanao Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>

### GAMABA Awardees for the year 1998



Lang Dulay  
(d. 2015)

Photo Courtesy of NCCA

#### **T'nalak Weaving**

She is credited with preserving her people's traditional T'nalak using abaca fibers as fine as hair which traditionally has three primary colors, red, black, and the original colors of abaca leave recreated by her nimble hands-the crocodiles, butterflies, and flowers.

T'boli/Lake Sebu, South  
Cotabato, Mindanao,  
Region XII  
SOCCSKSARGEN



Salinta Monon  
(d. 2009)

Photo Courtesy of NCCA

#### **Inabal Weaving**

She was awarded for fully demonstrating the creative and expressive aspects of the Bagobo abaca ikat (to tie or bond) weaving called inabal (traditional textile of Bagobo) at a time when such art was threatened with extinction.

Tagabawa Bagobo/  
Bansalan, Davao del Sur,  
Region XI  
Davao Region

### GAMABA Awardees for the year 2000



Uwang Ahadas

Photo Courtesy of NCCA

#### **Playing Yakan Instruments**

He referred to for his ability and mastery in playing different Yakan instruments (made of bamboo, wood, and metal) and for imparting his insight to the youngsters of his locale. He keeps on performing and instruct despite his diminishing visual perception, keeping the Yakan melodic custom alive and thriving.

Yakan/ Lamitan, Basilan  
Island,  
Bangsamoro  
Autonomous Region in  
Muslim Mindanao  
(BARMM)



Federico Caballero





Photo Courtesy of NCCA

#### **Chanting the Sugidanon Epic of the Panay Bukidnon**



He continuously works for the documentation of the oral literature, in particular the epics, of people. These ten epics, rendered in a language that, though related to Kiniray-a, is no longer spoken.

Sulod-Bukidnon/  
Calinog, Iloilo, Panay  
Island,  
Region VI  
Western Visayas






 <p>Alonzo Saclag</p> <p>Photo Courtesy of NCCA</p>	<p><b>Playing Kalinga Musical Instruments</b></p> <p>His lifestyle work is to paint a portrait of his people to record a tradition of opposites and dualities, a peoples' character recorded in cadences each aggressive and gentle. Play Kalinga musical instruments dance patterns and moves related to rituals.</p>	<p>Kalinga, Northern Luzon Island, Cordillera Administrative Region (CAR)</p>
<p><b>GAMABA Awardees for the year 2004</b></p>		
 <p>Hajja Amina Appi (d. 2013)</p> <p>Photo Courtesy of NCCA</p>	<p><b>Mat weaving</b></p> <p>She was recognized as the master mat weaver. Her colorful mats with their complex geometric patterns showcased her precise sense of design, proportion, and symmetry and sensitivity to color.</p>	<p>Ungos Matata, Tandubas, Tawi-Tawi, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>
 <p>Eduardo Mutuc</p> <p>Photo Courtesy of NCCA</p>	<p><b>Metal Plating</b></p> <p>He is an artist who has devoted his existence to developing religious and secular artwork in silver, bronze, and wood. His intricately detailed retablos, mirrors, altars, and carosas are in church buildings and non-public collections. A range of these works are quite large, some exceeding forty feet, whilst some are very small and feature very nice and refined craftsmanship.</p>	<p>Apalit, Pampanga, Region III Central Luzon</p>
 <p>Darhata Sawabi (d. 2005)</p> <p>Photo Courtesy of NCCA</p>	<p><b>Pis syabit Weaving</b></p> <p>She remained devoted and persevered with her mission to teach the artwork of pis syabit weaving. Her strokes firm and sure, her color sensitivity acute, and her dedication to the best of her products unwavering.</p>	<p>Tausug/ Parang, Sulu, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>

### GAMABA Awardees for the year 2012

 <p>Magdalena Gamayo</p> <p>Photo Courtesy of NCCA</p>	<p><b>Abel Weaving</b></p> <p>She has been a master in abel weaving from Pinili, Ilocos Norte. She is not only weaving traditional Ilocano textiles but also designs new patterns. One of her designs employs a difficult weaving technique called pililian meaning partially. The weave produces a one of a kind design that takes after a string of flowers thus its name, inubon a sabong. She did not formally study such traditional art. Instead, she watched closely as her aunt made and imitated the patterns.</p>	<p>Pinili, Ilocos Norte Region I Ilocos Region</p>
 <p>Teofilo Garcia</p> <p>Photo Courtesy of NCCA</p>	<p><b>Kattukong or Tabúngaw Hat Making</b></p> <p>When he finishes fieldwork as a farmer, he focuses on the cultivation and development of tabúngaw (Ilokano term for úpo). At the age of fifteen (15) he learned the art of Kattukong or tabúngaw hat making and basket weaving from his grandfather.</p>	<p>San Quintin, Abra, Cordillera Administrative Region (CAR)</p>

### GAMABA Awardees for the year 2016

 <p>Ambalang Ausalin</p> <p>Photo Courtesy of NCCA</p>	<p><b>Yakan Weaving</b></p> <p>Apuh Ambalang, is significantly respected in all of Lamitan. Her ability is regarded unique: she can bring forth all designs and actualize all textile categories ordinary to the Yakan community, who are known to be among the finest weavers within the Southern Philippines. She can perform the suwah bekkat (cross-stitch-like embellishment) and suwah pendan (embroidery-like embellishment) techniques of the bunga sama category. She has the complex knowledge of the whole weaving process, mindful at the same time as the cultural significance of each textile design or category.</p>	<p>Lamitan, Basilan Island, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>
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 <p>Estelita Tumandan Bantilan</p> <p>Photo Courtesy of NCCA</p>	<p><b>B'laan Mat Weaving</b></p> <p>Since she was a child, she was bright and careful in tangle weaving. Her perseverance took place because of her supportive husband. The thin strips of the pandanus romblon (<i>Pandanus copelandii</i> merr. Bariu) rise matrixed through deft fingers performing an individual rhythm, the beat guided by her eyes. The unwoven strips are held tight at the other end of her body, as toes curl and close around, not only these strips but, as it were, the abstraction that other people call design. The arc of her torso determines the dexterity of feet and toes. Hand/eye coordination happens inside a frame of milliseconds.</p>	<p>Upper Lasang, Sapu Masla, Malapatan, Saranggani Region XII SOCCSKSARGEN</p>
 <p>Yabing Masalon Dulo</p> <p>Photo Courtesy of NCCA</p>	<p><b>B'laan Ikat or Tie-dye Fabric Weaving</b></p> <p>Yabing Masalon Dulo, called as “Fu Yabing”, was only fourteen (14) years old when she started weaving. All her younger years were spent in sharpening her skills and imparting the knowledge to younger generations of B'laan weavers.</p> <p>She follows her mother's movements back and forth. She colors the fibers, counts the thread, and observes the rhythmic dance of a weaver's dreams woven into unique soulful pieces.</p>	<p>Amguo, Landan, Polomolok, South Cotabato Region XII SOCCSKSARGEN</p>